

# The Musical World.

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SATURDAY, SEPTEMBER 29, 1866.

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**CRYSTAL PALACE.—THE SATURDAY CONCERTS AND AFTERNOON PROMENADES** will recommence on SATURDAY NEXT, October 6th.

"A more agreeable means of passing an afternoon can hardly be imagined than is now provided every Saturday at the Crystal Palace."—*Vide Newspapers*.

**MR. ALFRED MELLON'S CONCERTS**, Every Evening at Eight—**COVENT GARDEN THEATRE**.—On Monday Next will be given a Selection from the Works of Meyerbeer, including the Overture *Le Prophète*, performed with great success on Thursday last (for the first time in England). Tuesday, Wednesday, and Friday the Programme will be Miscellaneous. Thursday Next a Mozart Night. The Selection will include the Jupiter Symphony, Overtures to *Idomena* and *Zauberflöte*, &c. During the week the Guards' Waltz, the May Waltz, and the Mabel Waltz will be performed. Vocalists—*Mdlle. Carlotta Fatti*, Signor Caravoglia, and Mr. Leigh Wilson, the popular Tenor. Solos by Signor Botteasini, Mr. Levy, Master Emile Sauret, &c. Band of 100 Performers.

Conductor—MR. ALFRED MELLON.

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**MDLLE. LIEBHART** is now making Arrangements for a TOUR (Oratorios and Concerts) in the Provinces, including Scotland and Ireland, to commence immediately after the termination of Mr. Mellon's Concerts at Covent Garden Theatre.—Address, 8, Marlborough Hill, St. John's Wood.

**MR. HOWARD GLOVER**, Drury Lane and St. James's Hall Concerts, composer of the Operas, "Ruy Blas," "Once Too Often," and "Aminta" (performed respectively at Covent Garden, Drury Lane, and the Haymarket Theatres), the Cantatas, "Comala" (produced at the New Philharmonic), "Hero and Leander," and "Daughter of a Royal Line" (produced at Her Majesty's Theatre), and "Tam o' Shanter" (performed at the Crystal Palace, New Philharmonic, and the Great Festivals of Norwich and Birmingham, conducted by the Composer), respectfully announces that he has entirely resumed his Professional Avocations, and is prepared to accept engagements as Composer, Orchestral Conductor, or Pianoforte Accompanist; also, to receive Pupils, Amateur or Professional. Students trained for the Operatic Stage or Concert-room. All communications to be addressed to Mr. GLOVER, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

**THE MDLLES. EMILIE and CONSTANCE GEORGI** have the honour to announce their return to London. All communications to be addressed to them, 76, Harley Street, W.; or care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

**THE MDLLES. GEORGI** will sing Reichardt's "Thou art so near and yet so far," arranged as a DUET, at the Brighton Popular Concerts, October 1st.  
(Published by Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.)

**THE MDLLES. GEORGI** will sing the new Valse Duet, "L'Amour pauvre" (words by Victor Hugo) composed expressly for them by Louis Engel, at the Pavilion, Monday, October 1st, Brighton Popular Concerts.

**MDLLE. EMILIE GEORGI** will sing the old Scottish Ballad, "This is no my plaid" (as sung by her with the greatest success), at the Pavilion, Monday, October 1st, Brighton Popular Concerts.  
(Published by CRAMER & Co., limited.)

**MISS BERRY GREENING** will sing the Variations (composed expressly for her) on the popular air, "Cherry Ripe," at Burnley, October 18th.

**MR. FRANK ELMORE** will sing his admired new song, "Airy, Fairly, Lillian," at Myddelton Hall, October 12th; Gresham Institution, 19th; and at the Saturday Concerts, Edinburgh, January 12th.  
128, Adelaide Road, N.W.

**MR. SCHUBERT**, Director of the Schubert Society, (Beethoven Rooms) begs to announce his return from the Continent. For Lessons and Engagements, apply to him, care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

**MR. HOHLER**, Principal Tenor of Her Majesty's Theatre. All communications, for Concerts and Oratorios, for Mr. HOHLER to be made to Mr. JANARY, Her Majesty's Theatre.

**MR. EMILE BERGER** will play "The Bonnie Woods o' Craigie Lea," at Greenock, October 1st; Glasgow, 6th; Aberdeen, 10th; Stirling, 16th; Dumfries, 17th; Kilmarnock, 19th; Kirkcaldy, 22nd; and Hamilton, 24th.

"THE LOVER AND THE BIRD."

**MADAME LINAS MARTORELLI-GARCIA** will sing Guglielmo's popular Ballad, "The Lover and the Bird," at Jullien's Concerts at the Hall-by-the-Sea, Margate, THIS EVENING.

"THE LOVER AND THE BIRD."

**MDLLE. LIEBHART** will sing Guglielmo's popular Ballad, "The Lover and the Bird" (composed expressly for her), at Master Frank Liebh's Concert, at the Pavilion, Brighton, on WEDNESDAY NEXT.

**SEA BREEZES**.—Guglielmo's new and most successful Waltz, "Sea Breezes," is performed at Jullien's Concerts, at the Hall-by-the-Sea, Margate, EVERY NIGHT.

**JULLIEN'S CONCERTS.—SEA BREEZES WALTZ**, by Guglielmo. This Waltz, which promises to become one of the most popular ever written, will be performed by Jullien's celebrated band every evening, at the Varieties, Liverpool.

**LA BREZZA —MADAME LINAS MARTORELLI-GARCIA**, having already obtained a great success in Guglielmo's New Waltz, "La Brezza" (Sea Breezes), arranged for the voice expressly for her, will sing it every evening during her engagement at Jullien's Concerts.

"MEET ME EARLY."

**MADAME LINAS MARTORELLI** continues to delight her audience with Guglielmo's new Ballad, "Meet Me Early" (which bids fair to rival the success of "The Lover and the Bird"), at Jullien's Concerts.

**MR. CHARLES HALL** (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

**MR. KING HALL** having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

**MR. ALFRED HEMMING** will sing at the Popular Concerts at the Town Hall, Brighton, Blumenthal's Admired Song, "The Message," on Monday, October 1st.

**MR. ALFRED HEMMING** will sing Ascher's popular Romance, "Alice, where art thou?" at Brighton, on Monday, October 1st; and the Manor Rooms, Hackney, Tuesday, October 2nd.

**MADAME RUDERSDORFF, MR. W. H. CUMMINGS, and MR. LAWLER** will sing Randegger's popular Trio, "The Mariners," at Oswestry, Oct. 1st; Aberystwith, Oct. 2nd; Newtown, Oct. 3rd; Ludlow, Oct. 4th; Faversham, Oct. 8th.

**MR. WILFORD J. MORGAN** (Tenor) begs to announce that he will return to England from Italy about the commencement of the month of October, and requests that all communications for him may be addressed, care of DUNCAN DAVISON, and Co., 244, Regent Street, W.  
Milan, Sept. 1st, 1866.

**MISS KATE GORDON** will play Ascher's New Pianoforte piece, "L'AMOUR DU PASSE," during her Provincial Tours in Kent, the North of England, and Scotland.—82, St. George's Road, S.W.

**MDLLE. RITA FAVANTI** requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 28, Abingdon Villas, Kensington, W.

**MRS. JOHN MACFARREN** will give an **EVENING** AT THE PIANOFORTE, on Thursday Next, October 4th, at BRUNSWICK HOUSE, Wandsworth Road, to commence at Eight. Vocalist—Miss ROBERTINE HENDERSON.

## PART I.

SONATA in A minor. . . . . *Mozart.*  
ROMANCE (*Faust*) . . . . . *Gounod.*  
MUSICAL SKETCHES . . . . . *Sterndale Bennett.*  
SONG, "Bid me discourse" . . . . . *Bishop.*  
VALSE BRILLANTE . . . . . *Chopin.*  
SONG, "Late, so late" (Idylls of the King) . . . . . *G. A. Macfarren.*  
NEW IRISH FANTASIA, "Ould Ireland" . . . . . *Brisac.*

## PART II.

SONATA in A flat (Op. 26) . . . . . *Bethoven.*  
SONG, "The beating of my own heart" . . . . . *G. A. Macfarren.*  
NOCTURNE, "The music of the sea," and CAPRICE, "The babbling brook" . . . . . *Brisac.*  
OLD ENGLISH DITTY, arranged by . . . . . *G. A. Macfarren.*  
GRAND FANTASIA . . . . . *Schulhoff.*

The Pianoforte by Messrs. ERARD.

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**THE MESSAGE FROM THE DEEP**, by Emile Berger, Sung with distinguished success by Mr. Patey, at Mellon's Concerts, and by Signor Foli, at the City Hall, Glasgow, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

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## THE WORCESTER FESTIVAL

(From a contemporary.)

About this time last year we had to record the complete success of the Gloucester Musical Festival, in spite of undisguised antipathy on the part of the Bishop of the diocese and frigid toleration on that of the ecclesiastical authority next in degree. Bishop Ellicott, whose High Church "proclivities" were notorious, had "requested that he might not be asked" to deliver the charity sermon. Dean Law, as notoriously Low Church, had informed the Stewards ("in terms as cold as he could freeze"\*) that "on this occasion the Cathedral would not be withholden;" but, at the same time, forgetful of the precedent set by Bishops Rider and Baring, who were as strictly "evangelical" as himself, he positively declined to preach. This behaviour was countenanced by at least two of the Prebendaries, and both Episcopal throne and decanal stall were vacant at a time when they would have been most adorned by the presence of their recognized occupants. Nevertheless, and in face of other calamities due to the deficient experience of a new conductor, the Festival was a great success, and at the end Mr. Secretary Brown, by the silent eloquence of a balance-sheet which shewed the Stewards there was no deficit, succeeded in enlisting the support of a large number of them, there and then, for the meeting of 1868.

But, the Gloucester difficulties in 1865 disposed of, there arose new difficulties for Worcester in 1866. The Dean of Gloucester, in granting the use of the Cathedral, had simply yielded, against his own conviction, to the superior force of public opinion. At Worcester, Dean Peel, had been of the same mind as his brother of Gloucester, would have found his position strengthened by powerful aid from without. One of the richest noblemen in the land, and a great Worcestershire magnate, "held strong views" about the propriety of granting the use of the Cathedral for the performance of oratorios, and was ready to back up those "strong views" with the strongest of arguments. Earl Dudley regarded the Festival performances as "a desecration of the Holy of Holies." He would give so many thousands towards repairing and restoring the Cathedral, and so many thousands to the fund for the widows and orphans, with the understanding that the House of God should no longer be used for purposes connected with the music meetings. But in making this offer his Lordship was, in fact, proposing neither more nor less than the abolition of the Festivals. The peculiar attraction which attaches to the annual gatherings of the Three Choirs of Worcester, Hereford, and Gloucester, which has sustained them so long, and while possessing which there can be little chance of their ever going down, is—as every one knows—the Cathedral. Take away the Cathedral, and the meetings of the Choirs must either be abandoned altogether or sink down again into what they were for many anniversaries after the famous and too frequently quoted sermon preached by Dr. Thomas Byssie (at Gloucester), on the 10th of September, 1724, which initiated them. It was on this occasion that the first collection was made at the Cathedral, "for placing and assisting the education and maintenance of the orphans of the poorer clergy belonging to the dioceses of Gloucester, Worcester, and Hereford, or of the members of the respective Choirs"—a purpose to which the Festivals, from that time till now, have very materially contributed. In other words, these great gatherings would once more drift into the plain meetings of the Three Choirs, the interest belonging to which must necessarily be no other than exclusively local; and in lieu of the yearly 1000*l.*, which for a very long period has been the average product of the collections at the doors of the church, the Fund would have to put up with less—much less, indeed—than an average 100*l.* Fortunately, however, Lord Dudley's opposition was unavailing. At Worcester, the *capita ecclesiæ*—Bishop, Dean, and Chapter in a body—are strongly in favour of the oratorios. The Bishop accepted the office of President of the Festival, the custodian of the keys cheerfully gave the use of the Cathedral, and, when the time came round, kept open house munificently into the bargain. The Mayor and Corporation were with them, and likewise many of the most influential proprietors of Worcestershire and the adjacent counties. The result, in a financial sense, was the most successful Festival ever held in Worcester, Hereford, or Gloucester, the largest attendances at the Cathedral and in

College Hall (where the evening concerts are given), and the largest collection for the charity, since the Festival was first made a means of enriching the Fund.

We wish we could add that the Festival was as brilliant from an artistic as it was successful in a financial point of view; but unhappily it was nothing of the sort. The chorus and orchestra, about 350 strong, though formed of excellent materials, again merely served to shew how the most competent body of vocal and instrumental performers may be made to appear mediocre under the direction of an inexperienced and inevitably unskilful conductor. That it can ever be otherwise at these music-meetings it is Utopian to expect. Once in three years the local organist finds himself, *bâton* in hand, at the head of a large body of singers and players, with some of the most celebrated vocalists of the day (and often among them one or two of the queens of Italian Opera), whom he fondly imagines he is directing, but by whom in truth he is directed, and, inasmuch as he is unable to follow, much less to lead, directed to little or no purpose. It is not surprising therefore that the execution of the music, sacred and secular, at this Worcester Festival was neither better nor worse than usual. Of course the attraction of the sacred music was, as always, enhanced by the fact of its being heard in a Cathedral; and under such circumstances even a second-rate performance of *The Messiah* and *Elijah* would have a greater air of solemnity, and inspire a deeper feeling of reverence, than a first-rate performance in Exeter Hall. The new arrangement, too, which transferred the position of the orchestra to the west end of the church and threw open the magnificent choir to visitors, was an improvement hardly to be over-estimated. Music has invariably sounded well in Worcester Cathedral, but never sounded so well before. Besides the great oratorios of Mendelssohn and Handel, on the second and third days, there were miscellaneous selections on the first and fourth. The Dettingen "Te Deum" of Handel, followed by Mendelssohn's anthem, "Hear my prayer," a very small slice out of Mr. Costa's *Naaman* (which, being a new work by a living musician, should have either been given entire or left alone), something from Handel's *St. Cecilia*, and the first and second parts of Haydn's *Creation*, made about as incongruous a mixture of things never formed to assimilate as could well have been devised. This was on the first day; on the third the programme was just as lengthy and just as incongruous, comprising the overture to the second part of Spohr's so-called *Last Judgment*,\* immediately followed by Beethoven's Mass in C, which, in its turn, was directly succeeded by a selection (not a good one) from the first and second parts of Handel's *Joshua*, the whole terminating with the *Lobgesang* of Mendelssohn! Spohr's overture before Beethoven's Mass was simply preposterous. The Mass and the *Hymn of Praise* would have amply sufficed for one morning's sacred music. The selection from *Joshua*, too, was quite ill-advised; the oratorio, as a whole, with certain inevitable curtailments of recitative and solo, would have been far preferable. At one of the evening concerts in College Hall, there was a selection from *Euryanthe*, at another a selection from *La Clemenza di Tito*; but neither Weber nor Mozart were made the best of. The only symphony was Beethoven's *Pastoral*, the execution of which was by no means a recommendation to the third and last of the concerts, at which also Maurer's show-quartet for four first-fiddles was played by Messrs. Sainton, Blagrove, Carrodus, and Henry Holmes. Miss Done, the conductor's daughter, a young performer of promise, gave Mendelssohn's first concerto at the second concert, and Mr. G. Collins, of the Royal Italian Opera, a tarantella† on the violoncello, at the first. These were the instrumental displays. The principal singers, morning and evening, were Madlle. Tietjens, Mesdames Lemmens, Sainton, and Patey, Messrs. Cummings, Santley, L. Thomas, and Sims Reeves, whose performances in the sacred music were as usual, and who at the evening concerts brought forward nothing new of sufficient importance to need description. It is but fair to add that the very numerous audiences assembled on each occasion appeared thoroughly satisfied with the entertainment prepared for them; and that they must have been pretty well tired out by the excitement of the week, may be gathered from the fact that the ball in the Guildhall was a fiasco.

\* *Die letzten Dinge* is its proper name. The real *Last Judgment* is a much earlier work, known by its German title of *Das jüngste Gericht*, composed in 1812.

† Bottesini's arrangement of a tarantella by Herold.—A. S. S.



The early morning services, in which the members of the Three Choirs combined their voices daily in services and anthems by Wesley, Goss, Ouseley, Aldrich, Croft, Greene, and Boyce—gave satisfaction, not merely to scrupulous people, for reasons superfluous to name, but to those especially who most affect that form of worship in which music plays an important part—as in the full cathedral service of the Protestant Church. Since 1853, indeed (the example being set by Gloucester), the music-meeting has ceased to interfere with the more legitimate purposes of the building, by which many are conciliated who were conscientiously opposed to the Festivals on that one account alone. The sermon delivered by the Rev. J. W. Leigh, on the first morning, has been unanimously and justly praised, although it was virtually only an elaborate piece of special pleading on behalf of the oratorios, and contained not a single allusion to the charity they are meant to benefit—hitherto the most persuasive argument from the pulpit on such occasions.

[Should this sermon be printed, it might appropriately be dedicated to Lord Dudley.—A. S. SILENT.]

### THE ABBÉ VÖGLER.

(Continued from page 609.)

Mozart speaks very sharply about Vogler's pianoforte playing. "He bungled through a Concerto of mine, and took all the *tempi* wrong; the audience might well say that—they had seen music and pianoforte playing." On the organ, Vogler was for Mozart nothing more than a mere conjuror. Mozart entertained a contemptuous opinion of his compositions, and also of his theory of music: "which taught people rather to do sums than to compose." Vogler with his peculiarities certainly gave full cause for these remarks, which were conceived more in irritation than justice, for he would never do what others wished. A celebrated piano-virtuoso, the poetical C. F. v. Schubart, calls him one of the first organ and piano players in the world: "his hand is round and brilliant; he executes with wonderful facility the most difficult passages, the most break-neck bounds. His variations are magical, and his fugues worked out with profound understanding. He extemporizes admirably. By continual playing, he has rendered his hand unusually strong."—When Vogler continued the counter-theme on the Neu-Münster organ at Würzburg, for a whole half-hour, his excitement caused him to take the *tempo* almost too quickly. His left hand was no longer able to master properly the runs in the bass, but—what the fingers gave up was undertaken by the feet upon the pedal, with an amount of skill which astonished all competent judges. At the end of 1803, he went to Vienna, and, to honour him, Sonnleithner had a Soirée, at which Beethoven and Vogler extemporized on given themes. Gänsbacher thus describes the meeting:—

"My astonishment and admiration for Vogler excited in me a degree of enthusiasm such as no musical performance ever caused me to feel before. After Vogler, Beethoven extemporized upon a theme, given by Vogler, of three bars (the C major scale, divided into *alla breve*). Beethoven's splendid pianoforte playing, combined with an abundance of the most beautiful ideas, surprised me, it is true, exceedingly, but could not wind up my feelings to the same pitch of enthusiasm as Vogler's learned exhibition, unrivalled in respect of harmony and counterpoint."

All Vogler's compositions had something of a sacred character about them. Celebrated composers have frequently pronounced some very severe opinions on them. The learned J. Fröhlich of Würzburg, who died many years ago, says, not altogether unjustly:—

"Theirs was the modern, Vogler's the ancient tendency, illuminated by the mystical principle of Roman Catholicism. For him who does not understand the latter, the fundamental tones, proceeding from Vogler's very soul, in his works are lost. Thus no Protestant will ever write a *Creation* in the spirit of that which Haydn gave us; while, on the other hand, no Roman Catholic, however highly endowed as an artist, will ever produce such a *Passions-Musik* as Sebastian Bach."

Of Vogler's operas, the best known are *Samori*, *Campedo*, and *Herrmann von Unna*. In addition to his works for the organ, he composed Symphonies, Pianoforte Concertos, Sonatas, Variations, &c., and if, in this branch of his art, he did less than he would have done, and "extemporized" better than he "set," it was

because he was prevented by "having to take into account the intellectual connection of the ideas," which cooped up the gushing source of melody. Vogler was himself conscious of this, for, when the *Capellmeister*, Sterkel, asked his opinion of some sonnets, he said, after playing them through twice: "What you have—namely, a rich strain of melody—I shall probably never attain; but by zealous application you may attain what I possess."—Of all his sacred works the most prominent is one, a *Requiem*, published by Schott after the Abbé's death. The critical Rochlitz, comparing it with Mozart's, calls it a "masterpiece." The "Sanctus" and some other numbers in it are "among the most beautiful to be found in this department of music." Writing, in 1810, to the well-known musical theorist, Gottfried Weber, Carl Maria von Weber says:—

"I passed some very happy days with Vogler. He has written for himself a *Requiem*, which, in contrapuntal art, touching equally the heart and head, surpasses anything I know."

His theoretical writings and essays, among which we may mention *Tonwissenschaft*, and *Tonsetzkunst*, Mannheim, 1776; *Fugensystem*, Offenbach, 1811; *Akustik*, *Harmoniekunde*, *Organisten-schule* (the last two in the Swedish language), *Neunzehn schwedische Choräle, als Beitrag zu einem neuen Gesangbuche*, are pervaded by a profound knowledge of the history and spirit of music. His observations are frequently new and conceived in a genuinely philosophical spirit, revealing "the ripe investigator and thinker." If we consult the general opinion of his contemporaries, Vogler was a strange and peculiar individual, actuated, perhaps, by too great a dread of sacrificing the slightest particle of his originality; he studiously avoided the paths which others had trodden. Thus he persisted in letting the publishers have only the works of the moment, and putting on one side, nay, even concealing the more important ones, indifferent to the opinion that he could write piquant, but not great, things. After his death people learned to think differently, as Carl Maria von Weber remarked:—

"It is the recognized fate of great men to see themselves misjudged during their life, and, possibly, to die of hunger, while, after their death, they are cried up to the skies. Men never desire what is near them; only that which is lost possesses value in their eyes. Such will be the fate of Vogler. Some wonder at him, while they do not dare to sound his mind; the rest abuse and cry out at him, because they cannot understand him, and find themselves, through him, and his new views, pushed from and warned off their monopoly of infallible counterpoint, and the old thorough-bass track."

George Joseph Vogler was born at Würzburg, on the 15th May, 1749.\* His father, and afterwards his stepfather, Wenislaus Stautinger, both violin-makers, gave him, as he displayed even as a child a great sense of music, the best masters. The little fellow would work away so indefatigably half the night with his feet at a pedal grand, that no one would live any longer under his room. Even then he is said to have invented a perfectly original mode, quite different from the usual one, of using the hands and feet, and this he retained all his life. With regard to invention, he says of himself:—

"Since 1764, when, while still a boy, I ventured on a weak attempt to discover rules and seek out principles, I have invariably made it a practice to demand and give an explanation of everything coming under the head of musical effect and musical theory."

In Bamberg and Würzburg he studied common and canon law. Already highly appreciated as a composer and organist, he did not consider the lessons of that excellent teacher of composition, Wasmuth, sufficient; for Kürzinger, a pupil of Graun, he was of "too restless a disposition;" and, as there was no prospect of his quickly obtaining any appointment in his native country, he went to Mannheim, whence the Elector, Carl Theodor, sent him, in 1773, to Bologna, for the purpose of studying counter-point, under Father Martini, "celebrated as a historian, a philanthropist, and the master of so many masters in practice."

(To be continued.)

\* As a rule we find that the day of his birth is not given. In Gerber's *Tonkünstler Lexicon*, and Fétis's *Biographie universelle des Musiciens*, it is stated to have been the 15th June. My hypothesis is founded on a passage in a letter (1810, without further date, *Cæcilia*, vol. xv.) of Carl Maria von Weber, then studying, at Darmstadt, under Vogler, to Gottfried Weber: "We kept Vogler's birthday, the 15th May. Get Berger to tell you all about it, and shew you my beautiful poetry."

## SOME PASSAGES FROM THE LIFE OF JOHN FIELD.\*

John Field, one of the greatest pianists that ever lived, came to St. Petersburg in 1804, with his master, Clementi, the author of the *Gradus ad Parnassum*, which he dedicated to the Princess Sophie Wolkonski, wife of the subsequent Minister of the Russian Court, and Field Marshal of the same name. In those days there were still scholars, who very willingly availed themselves of the protection of their respective masters. In the treatment of his instrument, and in the composition of Nottunos for Piano surpassing all that had previously been written, the scholar, in Field's case, soon obscured the master, the composer of the much overrated, though earnestly imagined sonata, *Didona abbandonata*.

In 1820 Field went to settle in Moscow, by his style of play, which was as clear as crystal, and characterized by wonderful tone-colouring consequent upon a touch such as had never been known before, leaving indelible reminiscences behind him. He was the only English musician the earth ever bore. But for him music was merely a task to be accomplished mechanically. In practising, in a rational system of endless repetitions, spleen never went further. Field confounded the means with the end. The very soul of his playing, which was always the same, consisted of a perfect scale, requiring a run, a series of tonal means, which are no more music than the letters of the alphabet are a poem, to be treated as music notwithstanding.

For some thirty years did Field saunter, accompanied by two English bull-dogs, from one house to the other, being paid 25 roubles *banco* (25 francs) for a lesson of an hour's duration. He flung the money in a corner of his room; as for locking it up, he never thought of such a thing. This is the sole way in which we can explain the fact that he earned 200 francs a day, and did not leave a single franc behind him.

After dinner he was generally somewhat the worse for wine. On one occasion, when in this state, he could not get on with the orchestra. He made a sign for the latter to stop, and then, blowing out the lights upon the piano, transported his audience by extemporizing a Nottuno.

Fair pupils, desirous of playing a reserved piece, frequently excused with success their imperfect scales with libations of champagne at the piano. Once, when Field was ill, his physician told him he must drink no champagne, which had become indispensable to him. Field managed to extort permission to take one glass a day. He then immediately wrote off to a pupil of his (the celebrated fair amateur, Osorow), whose parents had a glass manufactory near Moscow, and begged her to let him have the largest glass she could—if possible, one that would hold several bottles. It was with this glass that the doctor found him on his next visit.

Field was in the habit of placing a pile of 200 counters on the left side of the piano, and putting one of them on the right side after each scale, until they had all changed their original place. In difficult passages, the whole number were thus moved ten times. But the highest amount of this self-torture, which, owing to his phlegmatic disposition, however, he felt less than anyone else would have felt, was that which he voluntarily underwent in the case of Hummel's Septet, introduced into Moscow by the popular composer himself. Field set about studying the piece quite unknown to anyone, and, at length, offered, very innocently, to play it before a select society. To the astonishment of every one, he performed it with indescribable perfection, not supposed possible even by Hummel himself, in the details. The bass octaves of the last piece especially had all the power and force of thunder. Octaves were not generally Field's strong point, because, in his time, they were not yet written in figures. When, on his return from Paris, Field was asked what he thought of Liszt and Chopin (1834), he answered with a sigh, and totally crushed: "Les octaves, les octaves!" His system of self-punishment when practising, led to the supposition that he could not play at sight. In order to settle this question, it was once agreed to place before him a fugue, which he could never have seen, and ask him to play it. Field turned the music over and played the fugue the reverse way. He could transport his hearers with Bach's fugues. He transposed the latter also. What a difference between this and the usual style of virtuosos! With Beethoven, Field got as far as the Sonate Pathétique, which he regarded as a "piece" more or

less adapted for the piano! At the Conservatory of Paris, Field played, after one of Beethoven's Symphonies, his own fifth Nottuno, on a "table-formed" instrument, in such a manner that a murmur of astonishment ran through an audience that has been spoiled more than any audience in the world. With a feeling of reverence worthy of great artists for so extraordinary a man, Liszt and Chopin took his arm, and walked with him over the Boulevard des Italiens to his house, for Field had played so beautifully only because he had taken too much wine. The highest triumph in the way of the perfect blending of musical instruments ever, perhaps, attained, was, probably, on the occasion, remembered at St. Petersburg even after the lapse of forty years, when Field performed with the hornist Gugel, who was particularly rich in his tone, and for whose instrument, with pianoforte accompaniment, Field had arranged his first Nottuno.

A witty sally in the French style marked the man Field was at the moment of his death. After he had, in his last illness, lost the power of speech, and the persons around him had sent for the first clergyman to be found in Moscow, the reverend visitor, obtaining no answer at first, asked the artist whether he was a Roman Catholic, a Lutheran, or a Calvinist? "No, a pianist," murmured Field. We have been thus diffuse on Field, because his life was almost exclusively spent in Russia, a country little known, and less understood abroad.

[The foregoing rhapsody by the most rhapsodical and perjuratory of rhapsodists must be accepted *cum grano* and swallowed with caution.—A. S. S.]

## WORCESTER FESTIVAL.

As the statement has now been made in other papers, we feel at liberty to supplement our announcement last week with regard to the contemplated new oratorio by saying that the composer who was looked to for the work was Professor Otto Goldschmidt, but that in consequence of the recent engagement of that gentleman at Düsseldorf and Hamburg he found it impossible to finish the oratorio, which we believe was entitled *Ruth*, in time for the Festival. Had it been produced there is no doubt that Madame Goldschmidt (Jenny Lind) would have taken a principal part in it. These facts shew that the committee did their best to gratify those who look for musical novelties at the Festival.

Since our last, additions have been made to the funds by donations. Mr. Sims Reeves has given £50, in consideration of the disappointment which had been caused to the public by his inability to sing at two of the evening concerts; Madlle Tietjens, £10; Mr. Woodward (Arley Court), £5. 5s.; Mr. G. W. Hastings, £5. 5s.; and Mr. H. Homfray, £3. 3s. Mr. Sims Reeves also recognized, by a handsome gift, the services of Mr. Cummings, who was his substitute on the above occasions.

As we stated last week, the collections at the doors for the charity amounted to 1,214*l.*, and with donations since received this has been increased to the very handsome sum of 1,231*l.* 0*s.* 10*d.* The surplus this year will be upwards of 500*l.*, raising the Worcester funded receipts to over 3,000*l.* For this success, unsurpassed if equalled in former years, we have to thank the committee, secretaries, and indeed all concerned in an official capacity. Dr. Williams has fairly won his spurs as hon. sec., but he himself attributes much of the satisfaction he has given to the assistance rendered him by the Rev. R. Cattley and the stewards generally.

As many remarks have been made upon the non-appearance of Dr. Wesley, and Mr. Townshend Smith's officiating in his place, it may be well to say that Mr. Smith was not nominated as a deputy, but was requested to take the office as a favour. It was the proper course for the committee when the organist of Gloucester could not attend to ask the Hereford organist, especially as having performed that duty at Gloucester ever since 1844. Accompanying the early services and the pianoforte songs is quite sufficient for one person, but Mr. Smith did Dr. Wesley's work because it would not have been safe to permit a stranger to occupy so important a position.—*Worcester Journal*.

**BADEN.**—A concert for the benefit of the wounded soldiers has been given by Madame Viardot-Garcia, assisted by Madame Clara Schumann, Madlle. Serger, Herren Zucchini, Wallenreiter, and Krüger.

**VIENNA.**—According to report, Madlle. Orgeni has been engaged at the Imperial Operahouse.

**PRAGUE.**—*Life for the Czar*, Gliinkar's celebrated Russian opera, has been successfully given in the Bohemian language.

**FLORENCE.** The Pergola Theatre will open with *L'Africaine*.

\* By the late M. Lenz, Russian Councillor of State.

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TO PUBLISHERS AND COMPOSERS—*Music for Review must be for-  
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# DEATH.

On the 22nd inst., at Brighton, JOSEPHINE ELIZABETH, the  
wife of WILLIAM FARREN, Esq., of the Theatre Royal, Haymarket,  
regretted by all who knew her.

# The Musical World.

LONDON, SATURDAY, SEPTEMBER, 29, 1866.

OTTO NICOLAI.

(Continued from page 604.)

NICOLAÏ'S serious determination of setting to work, on his return to Vienna, at his proposed opera, prolonged a stubborn illness. Tired of searching in vain the Spanish and Italian dramatists, and of his fruitless poetic labours that were the result, he fell back again on Shakspeare and his *Merry Wives of Windsor*, which had excited his musical sense of humour when he was in Italy. Fortune, from the outset, favoured this notion of his, by enabling him at once to gain the services of that excellent author, H. S. Mosenthal, in carrying out his plan. Mosenthal undertook with zeal and skill the poetical part of the book, according to a scheme of the different pieces and scenes drawn up by the composer, and, also, the task of working out the intermediate dialogue. In introducing the latter, instead of the recitative usual at the Imperial Operahouse, Nicolai had in view a project of reform.—Holding, as he did, and, as he once stated, by the way, in an article in the *Allgemeine Musik-Zeitung*, to which we shall return in the course of our notice, that dialogue was indispensable to comic opera, he wanted to accustom the singers at the establishment in question, "who," as he once jokingly observed, "could only sing and not speak," to deliver it, for Vienna was the place where he intended, while he was composing it, that this *German* comic opera should be first produced. But fate, which only too often most capriciously plays at battledore and shuttlecock with men and their purposes, deranged the plan. The opera was not produced at the Imperial Operahouse, Vienna, until 1852, when

its worth had been already recognized and appreciated everywhere else; nor was fate satisfied even with this, for what Nicolai wished to avoid was done: *Die lustigen Weiber* was given with the dialogues turned into musical recitatives by Proch.

But the mention of this re-modelling of the opera anticipates the proper succession of events in our sketch, though, when we go back to the latter part of the year 1844, we have only to repeat what is already known, namely, that Nicolai's direction was attended with the most beneficial result to the Opera and the newly-instituted Philharmonic Concerts. The latter, for the winter of 1844—45, began on the 27th October, 1844, with a performance of Mozart's Symphony in E flat major, and Beethoven's complete music to *Egmont*. But Nicolai's example exercised an animating effect, also, upon other musical societies, and thus was of advantage in promoting the musical feeling of the capital. For instance, the Concerts Spirituels of the Association for Sacred Music awoke from a long period of drowsy indolence to new energy, as evidenced by Soirées prompted by better taste, by the distribution of prizes, etc. What more gratifying mark of their gratitude could the managers of these concerts offer him who indirectly urged them on, than by performing, in March, 1845, the sonorous Third Psalm, composed by Nicolai for contralto, when we bear in mind that the said concerts were especially devoted to Roman Catholic church music?

At this period, Nicolai, as a rule, devoted his attention, and love of composition, to sacred song, either because he was really preparing himself for the post in the Berlin Cathedral Choir, a post which the Intendant-General, Count von Redern, acting on orders from the highest quarter, even now offered him in his letters, or because he again felt a liking for this branch of composition. So much is certain: he was already regarded in Berlin as the selected successor of Mendelssohn, a fact which induced the second conductor, E. Grell, to send in his resignation, and to give up his situation to S. W. Dehn, the celebrated musical scholar.

Profane musical lyrics, also, found a worshipper in Nicolai. He collected a number of lyrical effusions, some written during his first stay in Berlin, and others in Italy and Vienna, and gave them the form of twelve album-pages, which Mecheti published. Among these, we would direct attention to the songs set to words by Shakspeare; the deeply feeling song, in the popular style, "Der g'treue Bub," "Addio," and "Un Mot," both for two voices. Another number of four songs, from the 16th and 17th century, breathing the same pithy humour which prevades *Die lustigen Weiber*, was published, as Op. 35, by Schuberth, Hamburg. The beautiful song: "Waldeinwärts flog ein Vöglein," was so popular at this period, that it was to be heard everywhere; in the drawing-rooms of the nobility, at concerts, and in the rooms of simple members of the middle classes.—In the summer of 1845, also, he set about composing a Symphony. It was first performed on the 30th November of the same year.

We might have mentioned sooner that, though, on account of his situation and musical tendencies, not without enemies,\* Nicolai led at Vienna a very agreeable private life, associating with high families and select friends, for his taking qualities as an artist had rendered him very popular, so that, in all these respects, "beloved" Vienna must have become indispensable to, or, at least, not to be forgotten by him. It is true that other matters acted as a counterpoise to such an agreeable state of things, nay, they soon absolutely weighed it down, the consequence being that he ended by giving up, with a light heart, his apparently splendid position as a first *Capellmeister*, and accepted a seemingly subordinate post in Berlin.

\* At Königsberg, also, his mere appearance made enemies of Sámann, the Musical Director of the University, and Sobolewski, Conductor of the Singacademie.



To these matters, which moved him deeply, and, on account of his continued indisposition, affected him more than they otherwise would have done, must be added, besides the defection from his interests of a friend of many years' standing, a serious difference with the Philharmonic Society, which he had established. Rendered arrogant by their rapid success, the members wanted to introduce into their statutes, certain paragraphs which, in Nicolai's opinion, were derogatory to him as their director, and against which he felt bound to protest most emphatically. This dispute began not very promisingly the April of 1845, and even the peace brought about by other influences was but a sorry one, and could not rightly satisfy either party. Combined with these calamities was the manner in which the Royal Operahouse was managed, as we briefly explained elsewhere. This began to prove so oppressive to the German master, that he resolved to lay down his *Capellmeister's* stick, as far back as the 1st July, 1845. His resolution went the round of all the papers, and it was only on the pressing representations of certain high personages and of his own friends, that he temporarily abandoned it, in order to accept a new and more advantageous engagement up to April 1st, 1847. The reader must know that the Italian Opera, thanks to its really unrivalled resources, enjoyed well-merited patronage. Ballochino, the lessee of the German Opera, not being able to compete with it in the remotest degree as far as his vocalists were concerned, instead of trying to succeed by the excellence of his German repertory, endeavoured to do so by producing in German all the operas which had proved hits during the Italian season, a course which served only to render more apparent the deficiency of his own establishment. This one-sided system was even extended so far that, for one whole year, there was not a single German novelty, but only four or five old masterpieces, the other operas being Italian ones translated into German. The want of vocalists was, for instance, made strikingly evident when, in 1845, Wild, an artist sixty years old, was engaged for thirty performances as first tenor. But it was not only Italian Opera which was thus favoured. The officials, also, were selected in preference from Italians, and the theatre-lists of that period afford a perfectly model corroboration of this. Nicolai's position grew still more oppressive when Herr Pokorny, manager of the Theater an der Wien, supported by patronage from the highest quarter, and possessing energy and money, began to offer the public what they sought in vain at the Imperial Operahouse: admirable singers, with whom were associated the greatest celebrities in Europe, if only as "stars," and an excellent operatic repertory. The result of this happy system was that, during the German season, the attendance of the public at the Kärnthner Theater fell to a minimum, while that at the Theater an der Wien went up, till it reached an unexampled height, when the management, at an immense expense, succeeded in producing *Vielka*, under Meyerbeer's own direction, and with Jenny Lind as the heroine. Nicolai felt very well what a most subordinate position he occupied, despite his dignity as Imperial *Capellmeister*, in the world of music, when opposed by such vigorous efforts, and, though he continued in his situation, all these circumstances, against which he struggled in vain, had a bad effect upon him, for he was already in an irritable state, which was manifested by continuous indisposition and a moroseness of manner that even estranged from him most of his friends. As a rule, he recovered his repose of mind in the open air, and, for this reason, he was fond of making trips in the neighbourhood of Vienna, and holiday excursions, when he was certainly the happiest and most amiable of men. During one of these trips, in July, 1845, he visited the baths of Mehadia, in Hungary, and even entered Turkish territory near Belgrade.

This period was, by the bye, not favourable to Nicolai's efforts

in the way of publishing, for, exclusive of the three Pianoforte Pieces, Op. 40, published by Diabelli in October, 1846, only two or three numbers of compositions of his appeared during his lifetime. On the other hand, he devoted himself, it is true, to dramatic composition, above all to his *Lustige Weiber*, with the resolution and energy which distinguished him throughout the whole of his artistic career, and which were then only increased by unfavourable circumstances. "The industry," S. Kapper informs us, "with which he used to work at anything he had begun, was truly gigantic, nay, it might almost be termed killing. One piece after another was forwarded in the form of a first sketch to Mosenthal, who resided, during the summer, in the country near Vienna, and was scarcely sent back before it was taken in hand. Little thought was given to rest and recreation. A grave malady, which threatened to destroy prematurely his by no means vigorous organism, was scarcely allowed to procure him a temporary pause. In return for this, however, the composer experienced the delight of seeing a work, into which he had thrown his whole heart and soul, created, as it were, in one piece."

But before this opera was completed, *Il Templario*, in Kapper's German version, already mentioned, was produced on the 20th December, 1845, as *Der Tempelritter*, but could not compete with *Die Heimkehr des Verbannten*, which was still a favourite opera with the public; nay, the fresh musical additions, resulting from the new tendencies of the composer, were generally regarded as disturbing the unity and character of the work. The critics praised the interesting and effective instrumentation, and the great skill displayed in the management of the vocal parts, but they dwelt, and not very indulgently either, on the absence of originality, as shewn not only in imitation of melodies but also in that of foreign forms.

This kind of success could not enable the opera to retain its place in the repertory, and to Nicolai's dissatisfaction at the really oppressive state of affairs already explained, was now added affronted vanity, a feeling that again impelled him to leave Vienna, and it was only the urgent representations made from high quarters which prevented his doing so at once.

But Nicolai felt very well that the existing circumstances impeded even the best intentioned efforts, and was firmly resolved to seize the first favourable opportunity for hastening to Berlin, where the post placed at his disposal by the Royal favour still beckoned to him and pointed to the Cathedral Choir, to which he had sent the Liturgy composed by him at the desire of the King for the whole Established Church of Prussia, and which is still regularly performed on Good Friday.

He continued to work diligently at *Die lustigen Weiber*; devoted the most zealous attention to the Philharmonic Concerts, and, moreover, undertook to direct provisionally the Concerts Spirituels, the success of which he aided most materially. But he was not to remain much longer. Rightly or wrongly, he considered himself not properly appreciated, and again tendered his resignation, which was at length accepted. On the 1st April, 1847, he retired from his post. After the negotiations with Conradin Kreutzer came to nothing, he was succeeded by Heinrich Esser, previously conductor of the Mayence "Liedertafel."

Nicolai at first made some short trips for the benefit of his health, but always returned to Vienna; it seemed as though he could not tear himself from the beautiful Imperial city. The post of director of the Conservatory was offered him; the state of his health, however, required absolute repose. In September, 1847, he went to Gräfenberg—and never beheld Vienna again.

(To be continued.)

## MUSIC AT MARGATE.

(From a Correspondent.)

But yesterday Margate was renowned only for its bathing-machines and shrimps; to-day it is equally famous for its concerts and balls. Mr. Gardener was the first man to discover the latent musical taste in Margate. With great boldness and judgment he brought together a fine band of six performers, and produced at the Assembly Rooms the masterpieces of Balfe and Wallace in a style worthy of Ramsgate. But, in order to secure a hearing for this graver school of music, Mr. Gardener was obliged to make a concession to his more frivolous patrons; so he gave a ball every night after the concert, and D'Albert and Godfrey had the remainder of the evening to themselves. Mr. Gardener's scheme was so successful that Messrs. Spiers and Pond, the well-known antipodean restaurateurs, conceived the idea of an opposition to the Assembly Rooms Concerts, with the additional attraction of a cold supper at 1s. 6d. The idea has this year been carried out with eminent success under the courteous and popular direction of M. Jullien. On Monday last this gentleman took his benefit at the new room, the Hall-by-the-Sea. It was crowded to the doors, which means that nearly 2,000 persons were present. Visitors came from Ramsgate, Broadstairs, and all the neighbouring towns to offer their congratulations to M. Jullien. The concert went off with great success in every way but one. The Hall-by-the-Sea was formerly an unused railway-station belonging to the Chatham and Dover Company. It is within a yard or two of the station belonging to the South-Eastern Railway. Now, it is well-known that the whole of Margate is divided into two parties—the Gardeners and Julliens. The railway companies have also taken their sides. The South-Eastern one, Gardener's; the Chatham and Dover, Jullien's. Well, the former company being neighbours of M. Jullien, have opportunities of opposing him in a less formidable manner, and on the evening of his benefit exerted themselves so as to spoil the effect of much of the music. One of the principal attractions of the evening was a valse on the pianoforte, by that charming young artist Miss Kathleen Ryan. During the whole of this performance a locomotive next door kept up a continual hissing. It was unfortunate for Miss Kathleen Ryan, and M. Jullien had to apologize for the railway feature in his concert and beg the audience to allow him to choose his programme so far that the noisier pieces might be performed prior to the departure of the London train. He thereupon summoned Mr. Levy, who on his cornet-à-pistons effectually succeeded in shutting up the opposition next door. With this exception, the concert went off capitally. Mdlle. Martorelli was, of course, encored in all her songs, which included Signor Guglielmo's famous vocal valse, "The Lover and the Bird." The other artists were Signor Garcia, Miss Mabel Brent, Signor Farquharson, and some soloists from the band.

In the meantime, Mr. Gardener has not been slow in encountering the formidable Spiers and Pond opposition. During the whole of the last week Mr. Mackney has been singing, dancing, banjoing, and fiddling to huge audiences, and as there is no station near the Assembly Rooms, he has not been hissed by a spiteful locomotive. It is true that the town-crier has lately made his advent with a new and loud bell at a late hour in the evening outside Gardener's Hall; but no one is malicious enough to hint that the appearance of this inconvenient phenomenon is in any way to be traced to the proprietors of the Hall-by-the-Sea.

HERR IMMANUEL LIEBICH has announced for the 3rd of October a Grand Morning Concert at Brighton, on behalf of his son, Master Frank Liebich, who, though only eight years of age, is going to perform some classical and modern solos on the piano and harmonium. The little fellow made his first appearance on a Brighton platform last year, when his performance on the piano gave very great satisfaction. Madlle. Liebhart, Fräulein Mehlhorn, Signor Regondi, Herr C. Fittig, the celebrated Zither-player, and Herr Immanuel Liebich are going to assist the young concert-giver.

MR. OBERTHUR has returned to town from his visit to Northumberland, where his compositions for the harp were highly esteemed, and his performance duly appreciated.

DESTRUCTION OF A RUSSIAN THEATRE.—The theatre at Kazan, in Western Russia, has been entirely destroyed by fire. The building was of wood.

MISS SOPHIE YOUNG appears this evening, for the last time during the present season, in *The Mysteries of Audley Court*, which has been so successful at Astley's. The lady's impersonation of the guilty wife was a very fine one, and gave evidence of histrionic powers of a high class. Not only does Miss Sophie Young possess the faculty of properly conceiving her part, but she has been richly gifted by Nature with all the means of carrying out her conception. She has a very handsome face, and a pleasing, melodious voice, while her bearing is gracefulness personified. Previously to her *début*, she studied under that popular favourite, Mr. Ryder, who has every reason to be pleased with his pupil. This gentleman's rendering, by the way, of Luke Mark was very fine, and contributed materially to the success of *The Mysteries of Audley Court*. Like all that Mr. Ryder does, it was the performance of a thoughtful, experienced, and talented artist, who lives for, as well as by, his art, a phenomenon which, unfortunately, is not very frequent now-a-days.

MR. KENNEDY IN CANADA.—Mr. Kennedy, the great Scotch vocalist, for great he is in every sense of the word, gave his second concert on Tuesday night to a still larger and more delighted audience than on Monday. Mr. Kennedy is a singer of a high order; he possesses a rich tenor voice, and sings with great skill and art. Pleasing the national taste of his countrymen in Canada, he indulges in the more humorous productions of the Scottish muse, but he combines so much music with his mirth, as to render these songs, to ears other than of Scotchmen, really pleasing. He is the only man who ever sang a Scotch comic song to please us, and we have had the misfortune to hear hundreds. His "Duncan Gray," as given by him, is an instance of what art can do with a common ditty. But, although Mr. Kennedy sacrifices much to humorous vocal compositions, he is anything but indifferent to the real difficulties of his profession, for nothing could be more exquisite than his pathos while phrasing "Auld Robin Gray" and the "Land o' the Leal;" or nothing more noble than, while giving vent to the utmost capacity of his voice, he stirred up the latent ardour of his hearers in "Scots wha ha'e wi' Wallace bled," and raised a recall, the unanimity of which could not be surpassed. Mr. Kennedy's tour in America cannot be other than highly successful, and doubtless he will return home rejoicing, to gladden again his English and Scotch admirers. His visit to Kingston will be long remembered by the lovers of genuine song.—*Kingston British Whig*.

MR. JAMES HENRY BROWN, the lynx-eyed Hon. Sec. of Gloucester Festival, was perceived at Worcester on the Thursday and Friday in Festival week.

BIRMINGHAM FESTIVAL.—There is every probability that, besides the new work of Professor Sterndale Bennett, the "*Petite Messe*" (as the composer himself styles it) of Rossini will be included in the programme of the Birmingham Festival of 1867.

COLONEL J. O. MASON was at Worcester Cathedral on the day the selection from Handel's *Joshua* was performed in the Cathedral. [*Quid tum postea?*—A.S.S.]

ROSSINI has, during his summer sojourn in Passy, finished the orchestration of his "*Petite Messe Solennelle*," which was twice performed, with pianoforte accompaniment, at the house of Count Pillet Will (Rossini's banker). The great master's last work is a "Hymne à l'Empereur," for baritone solo, with choral and orchestral arrangement and incidental military band. It is hoped that this work will be performed at the opening of the Paris Exhibition. During that season possibly the "*Messe*" may be heard, too, if the choice of the solo singers is to the liking of the maestro.

OLYMPIC THEATRE.—This fashionable place of amusement opened its doors for the season on Thursday evening with a new comediotta by Horace Wigan, *The Best Way*; and a new Irish drama, by Mr. Tom Taylor, *The Whiteboy*—both successful. The event of the evening was the appearance of Miss Milly Palmer (her first at the Olympic) as an Irish peasant-girl, in which she achieved a remarkable success.

MR. CONELLY, an English sculptor, residing at Florence, has just completed an American subject for a wealthy American connoisseur. It is called the "Return of Peace," and the group is composed of three figures—two female ones representing America and Peace, at whose feet there lies dead a form of the human-fiend stamp, conveying the idea of Rebellion crushed.—*Reader*.



**DR. J. M. NEALE.**—The death of John Mason Neale has left a blank in the Church of England which it will not be easy to fill up. Not as a poet—though he was a great one—not as a liturgiologist—though he was pre-eminent—not as a leader—though he was acknowledged by a great and an increasing party—will he be missed so much as in his capacity of director of the Central Nursing Sisterhood of the English Church. It is intended that his friends—and they are legion—shall pay their tribute to his memory by completing the work which he loved best. The admirers of Mr. Keble have undertaken the erection of a college at Oxford; the admirers of Dr. Neale have undertaken the completion of the buildings to be occupied by the Sisters at East Grinstead. What can we say to commend such a work? It is its own commendation. If every one who has had the love of God inflamed in his heart by "Jerusalem the Golden" (!), if every one who has had his mind stored by the liturgical works of him who has gone; if every one who has had his fancy pleased by the innumerable tales of Dr. Neale; if every one whose household, whose friends, or whose neighbours have been nursed by the East Grinstead Sisters will contribute but one shilling each, there will be raised a sum worthy of the late warden, and in some degree worthy of the work. An old Quaker asked, when a man told him he was very sorry for the misfortunes of a certain family, "How much are you sorry?" We put to staunch members of the Church of England, who will not be slow to avow their gratitude to the late warden of East Grinstead, the question, "How much are you grateful?"—*Church and State Review*.

**Mrs. E. TINSLEY.**—We regret to notice the death, at the age of 31, of Mr. Edward Tinsley, head of the young but enterprising and successful firm of Tinsley Brothers, Catherine Street, Strand. Mr. Tinsley was sitting in his counting-house at dinner on last Thursday week, at noon, when he was struck by apoplexy, and, though surviving six hours, never rallied. The deceased gentleman, by a capacity for business and an assiduity in pursuing it, had been entirely the creator of his own fortune, and a large circle of men of letters, who were wont, not only to publish their works from his house, but also to enjoy the hospitality of his fireside, will deplore his sudden decease. Mr. Tinsley was buried on Saturday, the 22nd, at the Putney Cemetery Putney Common. His funeral was attended by a large number of gentlemen more or less distinguished in the literary world. A frank, generous, open-hearted, energetic man, Mr. Tinsley had made his way, not only to fortune, but to the warm friendship of many of the leading *litterateurs* of the day, by whom his loss is greatly lamented. He has left a wife and several young children behind him, who will have the sympathy of a large circle of fireside visitors, accustomed to the companionship and hospitality of the deceased gentleman and his family. He was only 31—in the evident enjoyment of the soundest health and full of intellectual activity when he was stricken down. This makes his sudden taking off all the more deplorable. The business, which he founded, will be continued by his brother, Mr. William Tinsley, who has from the first had a large share in its management.

**DURBY LANE THEATRE.**—This great national establishment opened for the season on Saturday last with two plays of Shakespeare's—*King John* and *The Comedy of Errors*, thus shewing at the very outset that Mr. F. B. Chatterton, now sole manager and lessee, is determined to uphold the legitimate drama. In the tragedy Mr. Phelps sustained the part of King John, Mr. Barry Sullivan that of Falconbridge, Mr. T. Stainborne that of Hubert, Master Percy Roselle that of Prince Arthur, and Mrs. Herman Vezin that of Constance. Mr. Barry Sullivan's Falconbridge was a fair performance, carefully studied and bespoken no lack of intelligence. Mrs. Herman Vezin undertook Constance for the first time. The character comes hardly within her means; she had a great success, nevertheless, and was recalled after the mad scene. In the comedy the two Dromios were played by those clever eccentric actors, Messrs. H. and C. Webb, who kept the audience in paroxysms of laughter while they were on the stage. On Monday Miss Amy Sedgwick essays *Lady Macbeth*, and *The Beggar's Opera*, with Mr. W. H. Harrison as Macheath, will be the after-piece.

**KENTISH TOWN CHURCH CHORAL SOCIETY.**—(From a correspondent).—A concert was given on Tuesday evening at the school-room in connection with St. John's Church, Kentish Town, the first part of the performance consisting of Mendelssohn's *Athalie*, which was given in its entirety under the direction of Mr. Alfred Gilbert. The solos were taken by Madame Gilbert, Miss Fosbrooke and Miss Ravenscroft, and the choruses were very creditably sung by the members of the Kentish Town Choral Society, accompanied on the pianoforte by Mr. Thomas Cooke; the lyrics being recited by the Rev. G. W. Druce, M.A. The singing of the trio, "Hearts feel that love thee," by the ladies above named, was most praiseworthy, both as regards taste and execution and with the solos, duets, part-song, &c., which made up the second half of the programme, appeared to give the utmost satisfaction. The audience was more numerous than is usually seen at the concerts of the Society.

**ITALIAN OPERA IN DUBLIN.**—The Italian company, with Mdlle. Sinico as *prima donna*, Signor Morini as tenor, and Signor Gassier as baritone, has been playing at the Theatre Royal with great success. *Lucia di Lammermoor* has been especially eulogized by the local papers. Of Mdlle. Sinico's Lucia the *Freeman's Journal* thus speaks:—"The part of the heroine was assigned to Mdlle. Sinico, known to be a charming actress and the possessor of a well-tutored soprano voice of great flexibility, sweetness, and compass. Mdlle. Sinico fully came up to the highest expectations that could be formed of her vocalism and acting; the former was marked by refined taste, judgment, and splendid execution—the latter by gracefulness, combined with genuine dramatic ability. Her singing of the florid aria, 'Perche non ho,' was exquisite; and in the duets with Edgardo, 'Deh ti placa' and 'Verrano a te solu aura,' she was heard to the greatest advantage, and was rewarded with hearty and general applause. In the mad-scene, Mdlle. Sinico sang and acted magnificently. Her performance of the 'Il dolce suono' and of the 'Ah non piangere' was remarkable, as was also her warbling of the 'P'essa alla tomba, io sono,' with the flute *obbligato* played by Mr. Reilly. Signor Morini made no feeble impression as Edgardo. His voice is of charming quality; he sings well, and shews much earnestness in his acting."

**DEAL.**—Mr. Harrison's concert at the Public Rooms, Park Street, was attended by a very appreciative audience. Mr. Harrison and his talented son, Mr. W. Bollen Harrison, commenced the concert by an effective performance of the overture to the *Caval de Bronze*, arranged for the harmonium and pianoforte, and concluded the first part with a duet for the same instruments on airs from *Le Prophete*. The solo performance of Mr. Harrison consisted of a Romance for the violoncello, which he played with undeniable expression and fine quality of tone. Mr. Bollen Harrison played his own fantasia on *Martha*, while his vocal talent had ample scope for display in the quartet, "Un di si ben" (*Rigoletto*), which he sang with Madame Martorelli-Garcia, Mdlle. Martorelli, and Mr. Alfred Hemming. Mr. Hemming sang a ballad by Mr. W. Bollen Harrison and Blumenthal's "Message," which the audience would willingly have heard again, but Mr. Hemming would only acknowledge the compliment by a bow. The same favour was shewn to him in Balfe's song, "Whom but Maud should I meet" (an answer to "Come into the garden, Maud"), which Mr. Hemming sang with much effect. A feature in the concert was Madame Martorelli-Garcia's singing of Signor Guglielmo's "The Lover and the Bird," rendered so popular by Mdlle. Liebhart, which was vociferously encored, and the same compliment was paid to her and her sister in Herr Goldberg's pretty duet, "Vieni la barca e pronti," as well as the duet, "Parigi o cara," with Mr. Hemming.

**CRIEFF.**—It is seldom the inhabitants of Crieff are favoured with such a musical entertainment as was presented on Saturday last, when a company of distinguished amateurs gave a concert, the proceeds of which were handed over to the building fund of the new Episcopal Church in Crieff. Mr. Richard Drummond of Hawthornden and Major MacBean are well-known in musical circles. The former is a tenor, the latter a baritone. Captain Stewart, 2nd Life Guards, has a voice of mingled power and sweetness; and his singing of "Consider the Lilies," well deserved the encore with which it was received. The gentlemen were assisted by Miss Erica Robertson and Miss Crichton, a contralto, whose dramatic and expressive style of singing was that of an artist. It is impossible to select any special gem from such a programme, but Miss Robertson's "Convien partir" and "Bid me discourse," were worthy of separate mention. Mr. Drummond was capital in his solo and in a duet with Miss Crichton; while Major MacBean's voice was never heard to greater advantage than in the trio, "Te Sol, te Sol, quest anima," which was repeated by universal desire. Mrs. Home Drummond sang a Spanish ballad with great taste, accompanying herself on the guitar. We must not omit to mention Mr. Crichton's comic songs, which have before delighted a Crieff audience, and which we trust will do so again. His singing is free from all buffoonery, and he was most good-natured in responding to the incessant encores. Miss Murray's Scotch song, "Huntingtower," gave very great satisfaction. Mr. J. V. Bridgeman, of Edinburgh, gave his valuable assistance as conductor; and to his admirable accompaniments is greatly owing the success of the concert. Mr. J. V. Bridgeman played some solos most brilliantly and effectively. The instrument was a very fine grand piano, by Collard & Collard. We understand upwards of £60 was realized—enough to encourage the same brilliant staff to honour us another year. —(Abridged from the "Crieff Journal").

**WORCESTER.**—An English Opera Company, under the management of Mr. G. B. Loveday, gave six performances at the theatre, commencing on Monday with *The Barber of Seville* and the burlesque of *Kenilworth* (Byron). During the week, *Faust*, *Don Giovanni*, *Der Freischütz*, &c., were put upon the stage more or less. The company consisted of Madame Haigh-Dyer, Mesdames Annie and Fanny Leng, Messrs. B. Bowler, Grantham, O. Summers, and A. Cooke, with a band and chorus.

## Letters to Well-known Characters.

TO C. L. GRUNEISEN, Esq.

SIR,—*Apròpos* of the recent Worcester Festival, let me present your readers with extracts from two periodicals:—

### One Periodical.

WEDNESDAY.—“Worcester looked decidedly brighter this morning. There was no rain.”

### Another Periodical.

“All through Wednesday the rain descended in torrents, and promised no abatement.”

Now this reporting has one advantage: readers have choice to believe in “set fair” of one periodical, or “much rain” of another periodical. I merely transfer the reports as samples of the hostile remarks that have appeared, the “faint praise” peeping out, giving colour of impartial criticism, on our Festival performances. Oddly enough, one periodical says, “As the metropolitan daily press has its full corps of reporters at the Worcester Festival, a tolerable crop of musical blunders may be expected.” True, O prophet! Two could not even agree about the state of weather; and many are as far out in criticism and general remark. The first “unkind cut” was at the programme, but the attendances answer that. If exception could be taken, it would be to the omission of the third part of *Creation* to make room for scraps from Handel’s *St. Cecilia* and Costa’s *Naaman*. To the rest of the mornings’ programmes there could be no objection. A Festival of the Three Choirs without the *Messiah* would be robbed of its crowning glory. What novelty could attract an audience of 3,000—thronging to seats for two hours before commencement, and sitting out to the last? And *Elijah*, almost as indispensable, and growing more and more so every time? The *Lobgesang*, too, as noble a composition as any by Mendelssohn, with Beethoven’s Mass in C, *Joshua*, the “Dettingen,” and *Creation*? The selections were above reproach! Done, the conductor, comes in for his share, or more than his share, of comment, but his equanimity is serene as ever; he has pretty well learned that the caustic of critical Cockneydom is harmless to himself as to the Festival. Then, for want of better food, the quacks elaborate fussily on the absence of S. S. Wesley. This was hardly worth while, being simply a question between the committee and the amiable Mus. Doc., the public neither knowing nor caring. The programme did not specify feats of manual or pedal dexterity, and if it had, how many would have cared? All I need do is record—and I record with pleasure—that Townshend Smith gave prompt assent to the wishes of committee, and that I never heard the organ judiciously played at any Festival. On many occasions, particularly in *Elijah*, I have heard it to disadvantage, and would willingly have given the blower a fee to leave wind. The chorus, too, have come in for their share of small criticism. Their performances were so effective as to merit more commendation, and the “hitches” were so slight as required little for good nature to pass unnoticed. But of all the cants that are canted in this canting world, though the cant of hypocrisy may be the worst, the cant of criticism is the most tormenting.—I am, Sir,

Sept. 22nd.

FLADBURY OF FLADBURY.

[Mr. Gruneisen will probably look to this, if not in the Basque provinces, which is possible. A. S. S.]

TO JAMES HENRY BROWN, Esq.

SIR,—Hopes were entertained that the Prince of Wales would honour the Worcester Festival with his presence, but as time passed on hope gave way to despair, and despair to the conviction that he would not. One cannot, however, but regret that the Prince should not countenance more by his presence such philanthropic undertakings. The Princes of Wales are indebted to the city of Worcester for the pluck and patriotism with which it supported the waning fortunes of a former heir-apparent; and though the present generation may have no special claims, an occasional visit to a loyal city would be a means of endearing the Prince to his future subjects, and a gracious recognition of the services rendered by ancestors to king and country three centuries ago. However, the Prince is active with his rifle, and indirectly may be doing the English yeoman good, by checking the too rapid increase of game.—Yours obediently,

Pear Gardens, Sept. 22.

PERRY OF WORCESTER.

[Why “future subjects”?—A. S. S.]

TO SUTHERLAND EDWARDS, Esq.

SIR,—According to the axiom laid down by a man who wrote a treatise on the fiddle, the world is divided into those who play upon the fiddle and those who do not. On the same principle must reason the enthusiastic “persons” who profusely post dead walls and bye-places with abuse and twaddle in form of “religious handbills.” According to their code human nature is split into those who hate the Church of England and those who do not. So prodigal are these “bill-stickers,” with their philippics, that one is confronted at every turn by “Awake,” “Awake”—which exhortation is aptly followed up by an amount of feeble sarcasm that raises a smile of pity. On a poster headed “Take notice,” we are informed “that more than 15 millions of Protestants would have been sacrificed by gentlemen wearing the sacerdotal drapery of the mother of harlots, and delighting in calling themselves ‘Reverend, Reverend.’” This is insanity, and should consign the writer to a madhouse. At one time the author of such nonsense would have had his ears chopped off at the pillory; but, England is large enough even for fools to rave unmolested. One cannot, however, but regret that the body of Dissenters, among whom are worthy people, should be brought into repute through the drivellings of fanatics.—I am, Sir, yours truly,

TOMLIN OF TADCASTER.

[Mr. Sutherland Edwards has his remedy in his own pocket. If not, however, he should protest. A protest can hurt nobody, not even the protester.—A. S. S.]

TO E. S. DALLAS, Esq.

SIR,—I am an editor of a newspaper. Printed and published hereabouts. A newspaper editor reclines on no bed of roses. His office is no sinecure. His troubles are no light. He is expected to protect public interest. And study private feeling. He is deluged with letters. From all sorts of people Upon all sorts of matters. And in all sorts of style. He has to select those which raise discussion. And tend to promote Public good. He has to prune and purge. To rectify crooked spelling. To vindicate outraged grammar. He is liable to abuse on all sides. Authors of rejected addresses complain. Subjects of unpleasant comment grumble. One party is outrageous. Because abuses are laid bare. To the injury of local fare. Another urges exposure. Believing no cause prospers in darkness. And that exposure means remedy. Ever and anon, a lawyer’s letter finds its way into counting-house. Freighted with threats. Burning with vengeance. One would think that truth then is to come. Not of full discussion. But of harsh technicalities. And knock-down arguments. Of Court of Queen’s Bench. I doubt the wisdom of this *ultima ratio*.

Meantime the editor’s course is clear. Not pleasant. He is to allow fair discussion of topics. His journal being public property. And he bound to make private interest subservient. He is not responsible for opinions of correspondents. Nor for accuracy of facts. He is bound to exercise discretion in admission of subjects. And guarantee truthfulness by name. And position of writer. Observing these precautions, he is entitled to forbearance. And liberal interpretation of the public. No editor claims infallibility. That is the prerogative of readers. And critics. But having done his best to promote the good of many, he may be pardoned if his judgment be sometimes at fault.

Such the principles by which I have been guided. And upon which I purpose to act. Instances may occur in newspapers where correspondence on special subjects on particular occasions may be undesirable and mischievous. But free discussion works in main for public good. And vindication\* of truth. Letters pour in. Raising questions connected with local government. The subject is not unimportant, when the season is not inopportune. Public officers should be glad of public discussion. They are representatives as well as benefactors of the many. And, strong in honest intent, should invite public opinion. None will lay claim to monopoly of wisdom. All may profit by discussion of subjects affecting public weal. All may throw aside official reserve. And allow the remembrance which a tax-paying public could barely claim as a right. To all who feel aggrieved by letter-writers I would say—“repr.” It is more dignified to confute than resent. Slander exposed (as *Athenæum* would say) is offender silenced. Correspondent persecuted (as *Athenæum* would say) is martyr made. Correspondents are responsible for accuracy of facts. And for spirit of letters. Concealment against persecution is binding on editor. But he

\* I may say ventilation.

is not responsible for incorrect statement. Or attack on private character.

I am an editor of a newspaper, printed and published hereabouts. (So, by the way, is your correspondent, Miles of Malvern. But he keeps it dark). Such are my sentiments.—Sir, yours obediently,  
Hallow the Hole, Sept. 25th. HOLMES OF HALLOW.

#### TO DISHLEY PETERS, Esq.

SIR,—Allow me—though a Hereford man—to call the attention of the opponents of Musical Festivals in Cathedrals to the practical protest which public opinion has just made against them at Worcester. I take no credit for predicting last year that the movement directed towards the annihilation of the Worcester meetings would have the effect of securing this year the most successful Festival ever held in our—by the three choirs. It required no great foresight to see this; but it wanted perhaps a little more zeal than usual on the part of the promoters of the meeting to make my words come true. The zeal has been forthcoming, and the public spirit which has carried the meeting to such a high pitch of success has excited the commendation of the press generally. The stewards, the committee of stewards, Mr. Done, and Dr. Williams deserve especial thanks for the careful interest they have shewn in their several departments. The death of the late Hon. Secretary, the Rev. Robert Serjeant, who had been thoroughly master of the situation for years, had left a void which could hardly be overestimated. An amateur himself, possessing those kind and conciliatory qualities desirable in a gentleman occupying so onerous a post, enjoying the confidence and respect of all concerned, Mr. Serjeant filled the position of secretary with a judgment and talent that went a great way towards ensuring success. I missed his well-known face this year with sincere sorrow, and there were hundreds in the Cathedral on Tuesday morning who would think of him, some with an ignorant curiosity perchance as to his absence, others, friends and acquaintances, who have mourned his sudden removal. Fortunately for the charity a worthy successor to Mr. Serjeant was found in Dr. Williams, who has shewn an alacrity in mastering the details of the secretaryship, which is as creditable to his perception and judgment as it is beneficial to the charity. The death of Mr. Serjeant increased the work and anxiety of all active promoters of the meeting. The committee had to be more keenly alive to their responsibilities, and the conductor found himself with additional cares; but they have come out of their labours. Mr. Done's position has been more than usually trying, and he never was more successful in the fulfilment of his duties. The preliminary attack made upon the meeting was directed to the absence in the programme of any new work. I have no permission to make the statement I am about to make on this point; but I know that it is true, and I see no breach of confidence in telling the critics now that the committee had arranged to produce a new oratorio.\* This explanation was not given to the public lest the meeting should suffer; but it is only due to the committee and to Mr. Done to say that a new work was partly written. Owing to unforeseen circumstances the composer could not finish the piece in time, and Mr. Done was left to fall back upon the favourite standard musical classics. Thus it will be seen that the committee have had to contend against more obstacles than was generally known. The secret of the success of England as a nation is the characteristic determination of her people. Our whole history is a series of triumphs over difficulties. The principle may be applied to individuals and societies; its active working is manifest in the story of the Festival just brought to a close in this city. The success has been equal to the obstacles, and this is saying a great deal.

Turning to controversy with Lord Dudley last year, I may say that with the experience of the latest instance of performance of oratorios in cathedrals, I see no reason to change or modify the opinions I then expressed. I entertain the highest respect for the views† of his Lordship upon the subject, because I am not only assured of his sincerity, but know what his views are. He did not content himself as others do with a mere negative opinion, but he combatted an article specially addressed to the subject, and gave

his opinions frankly, ingenuously, and with force. He reminded the county that in no one instance had he failed to work with them for all material interests, and ventured to believe that the serious spirit abroad amongst the people would go with him in his opposition to the Festival. The last to forget the cause of the poor, he did not hesitate to add to this appeal a hint at large pecuniary aid from his own full purse for the Widow's and Orphan's Fund. Although he discussed the main point, it was in these personal appeals that the weight of his opposition lay:—"I have done whatever you asked from me; now help me in a matter about which I have strong views." The county and city have not responded; on the contrary, they have confirmed to the full the opinion which I expressed at the time in favour of the continuance of meetings sanctioned by the prescription of time, and the countenance for long years of serious men and women. If Lord Dudley be as wise as I believe him to be, he will accept this practical proof of the feeling that animates the county against the movement of which he made himself the champion. It has by no means been an agreeable task to take so marked a stand against his Lordship, but it is well that the public opinion should assert itself with a certain sound upon this question, and more particularly on account of the very solemn character which it assumed in Lord Dudley's second letter to a Worcester paper.

APPLEFORD OF HEREFORD.

Ledbury, Sept. 22nd.

P.S.—Bather of Ledbury is still anticipating the threatened visit of your contributor, Mr. Shirley Brooks. Can he name a day? By so doing he would greatly console Bather. A of D.

#### TO THE EDITOR OF THE NEW YORK HERALD.

SIR,—My attention has been called to an article in your widely-circulated journal of the 1st of August, designated "*The Naval Conflict in the Adriatic*." In addressing you a few words in reference to the above-mentioned article, I am actuated by no feeling of a personal nature. I desire to call your attention to a few facts of history, which you seem to ignore or wilfully pervert. When you designated Italy as a nation of opera-singers and organ-grinders, you seem to forget that, when Italy was a polished and enlightened nation, shedding its benign rays over Europe, your ancestors were painted with blue mud, running naked through the wilds of their native Caledonia. When the history of Italy, and the heroic and enlightened deeds of her sons, are compared, she and they will stand radiant in glory before mankind. From the very imperfect information relative to the reported naval action off the island of Lissa, and the battle of Custoza, you seem with one fell sweep of your omnipotent pen to consign to oblivion the people of Italy as a naval or military power.

History records the "battle of Legnano," where the Italians defeated and put to flight the army of the Emperor Frederic Barbarossa; also, the "Sicilian Vespers," when the Italians in one day annihilated the French domination in Sicily; again, when the Genoese ejected 44,000 Austrians from Genoa. In 1848, the people of Milan, after five days' fighting, compelled 16,000 Austrians to evacuate their fortified positions in and about that beautiful city. During the same campaign 60,000 Austrians were driven from Lombardy and Venice, and compelled to take position between the Adige and Mincio. In May, 1848, a force of 15,000 Austrians was obliged to evacuate Vicenza by a force of only 8,000 Italians, by assault. Do you remember the memorable assault upon the City of Rome by the French, on April 30th, 1849, when a handful of heroic and devoted men thrust out 14,000 of the French at the point of the bayonet, compelling them to seek refuge in Civita Vecchia? It is true the French returned with 40,000 men and besieged the City of Rome for more than forty days, before the devoted garrison, under Garibaldi, was overcome—they fought and died with honour. In the Crimean war, 15,000 Sardinian troops sustained the ancient valour of our race on many of its bloodiest battle-fields.

In thus enumerating various instances of the great achievements in arms of my countrymen on the various battle-fields of Europe, I do not claim for them an excess of valour, yet I do claim that as soldiers they are equal to any that tread God's earth. The Italian soldier, as history demonstrates, is as susceptible of wielding the sword in defence of his rights as he is of singing in opera or in turning the crank of the hand-organ! Venice and Genoa wielded immense naval and maritime power in Europe, centuries before Columbus, by his genius and enlightened daring, discovered America. Is it too much or presumptuous for an Italian who truly loves his country, while watching the cycle of events, to hope that Italy may become what she was once, the great commercial power of Europe? No; I trust that Italy, after being bound hand and foot for so long a period to the car of despotism by the monarchists of Europe, will never return the sword that she has

\* Herr Otto Goldschmidt's yet unfinished *Ruth*. Mr. Appleford is behind hand with Rumour.—A. S. S.

† "Strong views."—A. S. S.



drawn from its scabbard until she has achieved her independence, the unity of Italy, and taken her true position among the nations of the earth. I hope the great American people will not entertain for a moment the monstrous idea implied in your article of the 1st instant, that because a people in their struggles for independence shall at the commencement of their career have met with one or two reverses, that hence they shall be considered degenerate and unfit to assume a commanding position in the affairs of the day.

In contrast with the sentiments of the *Herald*, I will quote from the *Ost Deutch Post*, of Vienna, received since the battle of Custoza:—

"The victory obtained by our army (Austrian) cost very dear; the enemy were superior in numbers to ours, and it's but just to say that the Italians never fought with so much valor as in that battle (Custoza); the enthusiasm of their soldiers was grand in the highest degree."

When the American colonies, in their struggle for independence, were unsuccessful at Lexington and Bunker Hill, the noble and chivalrous Frenchman, Lafayette, did not see fit to refuse his sympathy, his fortune, and his blood. In all great national upheavals, when the masses rush to arms in the defence of great principles, there must be Lexingtons, Bunker Hills, Bull Runs, Custozas, and Lizzas! No one can expect a general to handle an army of enthusiastic volunteers as successfully as an army composed of well-trying and veteran soldiers. Yet there is reason to believe, that if Cialdini had been in command of the Italian army, instead of La Marmora, the result would have been a complete triumph for the Italians. Still, to demonstrate victory beyond the possibility of failure, the Italian army should have been commanded by God and James Gordon Bennett.—Yours,

A. BARILL.

#### TO JOHN VALE BRIDGEMAN, Esq.

SIR,—There is a portrait of Cimabue copied from a tracing of the original head, painted on the walls of the Chapel degli Spagnoli, in the church of Santa Maria Novella, by Simone Memmi of Siena, who was at Florence during the lifetime of Cimabue, and must have known him personally. This painting, though executed after the death of Cimabue, has always been considered authentic as a portrait. It is the same alluded to by Vasari, and copied for the first edition of his book. Cimabue had several remarkable contemporaries. He was born at Florence, 1240, and died about 302.—I am, Sir, yours faithfully,

The Pond, Aug. 24th.

THOMAS DUCK (Teacher of Music.)

#### TO HENRY JARRETT, Esq.

SIR,—The songstress, Carlotta Zucchi, has gone to Europe, if not with the golden opinions of all sorts of people, with *forty thousand gold dollars*, which Max Maretzek paid her for her services during the last opera season. And here is a little incident concerning the exit of the *prima donna* that may be worth your attention, if only as illustrating the growing cuteness of those unpopular persons, the collectors of internal revenue. By some hocus-pocus, known only to themselves, they found out that Zucchi's name was booked on the passenger list of a steamer, to sail in twenty-four hours after the discovery. There was no time to lose. Uncle Sam's tax-gatherer at once presented himself before the *cantatrice* and in as few words as possible gave her to understand that on the 40,000 dols. in gold, which the indomitable Max had paid a day or two previously, eighteen hundred dollars and some odd cents was due to the Government. The fair Italian demurred. She was not a citizen of this great country; she had never taken the oath of allegiance; she owed nothing to revenue-collectors or anybody else; and to cut the matter short, it was intimated to the shovel-nosed collector that he might as well be gone about his business: the swindle would not be submitted to. Tax-gatherers, however, are proverbially persistent. The fellow would not be gone. Zucchi took advice, and finally paid the money in a storm of melodramatic passion (under protest).—Yours confidentially,

JONATHAN CODD.

Dollar House, New York, Sept. 10th.

NATIONAL GALLERY.—One of Sir Edwin Landseer's finest pictures has been bequeathed to the National Gallery, under reasonable stipulations, by the late Mr. Newman Smith—the celebrated "Member of the Royal Humane Society." This picture is to remain with the testator's widow for life. It is then to pass to the National Gallery; but if the trustees do not suitably hang it within six months, the picture is to become the property of the testator's brother. The trustees are not likely to let such a prize slip from them.

#### DR. WESLEY DEFENDED BY A FOWLE.

SIR,—I live at least 130 miles from Gloucester, and having regard to past circumstances, the renowned organist of the Cathedral will not at all events expect me to take up the cudgels on his behalf with respect to his so-called "eccentricities" in absenting himself at the last hour from his duties at the Worcester Musical Festival. But, *fat justitia*, and therefore I write this letter (although I cannot possibly know more of the matter than what has appeared in the daily journals), and I hope the same motive will induce you to give insertion to my remarks, bearing in mind that if the person in question is eccentric he is certainly at the same time a very eminent man.

The unanimous voice of the musical world has pronounced Dr. Wesley to be "the finest organ player of the day," as well as "the greatest composer of Church music." Your "own correspondent," in his preliminary remarks of the Festival, denominates him "as one of the greatest of organists," and in another paragraph he speaks of him as "the great organist"—very flattering appellations beyond all question, and such as a composer and musician has reason to be proud of. But in order to be consistent in our estimation of "the great organist" let me pause for a moment to consider with what respect "the greatest of organists" is treated, as far as the Worcester Festival is concerned. Respect, indeed! He is not only not treated with the respect due to him as "the greatest of organists," but, in my opinion (a perfectly unbiased one), and surely it must be the opinion of many others, he is positively slighted—nay, insulted. Dr. Wesley is known to have composed the finest anthems of modern times, amongst which I may mention "The Wilderness," "Ascribe unto the Lord," "Blessed be the God and Father," "Praise the Lord," and others. Now, as Dr. Wesley was to take so prominent a part in the Worcester Festival, and is, moreover, known as "the greatest of organists," and, further, as "the greatest living composer of Church music" (to quote an eminent authority), surely it was natural to suppose that, at all events, one at least of the five anthems I have named would have been appointed to be sung at the early service at the Cathedral. On the contrary, the only composition by "the great organist" that is allowed to be performed during the Festival is the Chant Service in F, and in the place of any anthem by "the greatest of living composers" one by the metropolitan organist is selected, and which cannot but be regarded as a positive insult to Dr. Wesley, although such a proceeding may have been unintentional. Mr. Goss can stand on his own merits. I am not discussing them. But can any one imagine for a moment that if a festival was to be held in St. Paul's Cathedral, and an anthem by Dr. Wesley was to be selected, to the exclusion of one by Mr. Goss, that the latter would not feel that he was slighted, or rather insulted? There can be but one answer to such a question. But further still—"the greatest of organists" is not even announced to perform a fugue or solo of any kind during the Festival; and if he had been the smallest instead of "the greatest of organists," I do not see how he could possibly have been more slighted. Can any one suppose for a moment that a man who excels in a particular science—no matter what that science may be—and is aware of the opinion the world has of him, can be indifferent to any slight or insult that is offered to him? We all value the good opinion of others, and when, either through our industry or genius, we have risen to eminence, we have a right to expect that the eulogiums which are passed upon us should at the proper time be illustrated in some tangible form. The several organists of Gloucester, Worcester, and Hereford, as taking so prominent a part in the Festival of the Three Choirs, have something more than a right to have their compositions performed at such festivals, if they should so desire; and depend upon it that the charity will never suffer through supporting native talent, but rather the reverse. I do not argue that Dr. Wesley (being utterly ignorant of his reasons) was justified in absenting himself at the last moment from the Festival; but if I have quarrelled with a man, I do not the less respect his talent, and I maintain that the omission of the name of "the great organist," either as a player or a composer, from the programme of the Worcester Festival, and the insertion of that of the metropolitan organist instead (no matter how great his talent may be), has been an insult (although, perhaps, unintentional) which any man of far less eminence than Dr. Wesley must most assuredly and most acutely feel.

I have no wish to withhold my name, and beg, therefore, to subscribe myself as, Sir, your obedient servant,

THOMAS LLOYD FOWLE, Mus. Doc., M.A.

To the Editor of the "Standard," Sept. 12.

[It is well for Dr. Fowle that he lives "at least 130 miles from Gloucester." A mile-stone less would have upset him. As it is, if he be plucked he must blame himself alone.—A. S. S.]

DRESDEN.—On the day of the late King's death, Mozart's *Requiem* was performed in the Roman Catholic Church. Madame Burde-Ney sang for the first time these three months.

## Ups From Punch.

### PUP. XIII.

TOO MUCH LEARNING.—If a Pupil wants a good deal for his, or her, or friend's money, let him matriculate at the London Academy of Music. See here:—

THE LONDON ACADEMY OF MUSIC, St. James's Hall, 28, Piccadilly.

Principal—Prof. Wyld, Mus. Doc.

Harmony and Composition—Dr. Wyld.

Pianoforte—Dr. Wyld, Herr Hensler, and Mr. J. F. Barnett.

Italian Singing—Signori Garcia, Lablache, Gilardoni, and Schira.

Harp—MM. Oberthür and T. H. Wright; Sight Reading, Herr Ganz.

Organ—Mr. George Cooper.

Harmonium—M. Lemmens.

Concertina—Sig. Regondi.

Violin—Herr Janza.

Violoncello—M. Pague.

Italian—Sig. Maggioni.

French—M. Tourrier.

Department—M. Petit.

A Lady-Superintendent and Governess.

The NEXT TERM COMMENCES Oct. 1st. The Academy is for amateurs and professional students, ladies and gentlemen. Students residing at a distance can receive all their lessons on one day.

Fourteen branches of knowledge taught and nineteen masters to teach them. So far so good and very excellent. But the point to which we would draw attention is this:—“Students residing at a distance can receive all their lessons on one day.” We suppose the students would come up to town, and not have their lessons given them by telegraph. The Italian singing lesson, with Signori Garcia, Lablache, Gilardoni, and Schira at one end of the wire and the pupil at the other, would be an amusing novelty. M. Petit would perhaps find more difficulty in adapting his lessons on Department to telegraphic communications. But, as we said before, of course the Pupil comes up to town, fresh from the country, to be touched up in these fourteen departments of useful knowledge by the nineteen paid professors. Perhaps they will be all waiting in the hall to receive him or her. Dr. Wyld first with music-paper and pens; Herr Hensler carrying a pianoforte, with J. F. Barnett inside. The Italian professors singing a quartet, accompanied by the harp-players Oberthür and Wright; while apart from the rest in a corner will be seated at a small table, with a patent safety lamp, if necessary, Herr Ganz reading something at sight.

Say he or she arrives at 9 o'clock in the morning. *First hour, 9-10.*—Dr. Wyld Harmony and Composition. *Second hour, 10-11.*—Pianoforte, Dr. Wyld again (*piu lento*), Herr Hensler (*agitato*), J. F. Barnett (*furioso, pomposo*). *Third hour, 11-12.*—Italian singing without pianoforte-players for a change. Signor Garcia first. Signor Lablache who doesn't quite approve of Signor Garcia's method. Then Signor Gilardoni, who doesn't think much of either of them; and Signor Schira who is unteaching what has gone before when the lesson concludes. Five minutes allowed for refreshment, and the Lady-Superintendent brings in a supply of wet towels and snuff; or, if for a lady, eau de Cologne. *Fourth hour, 12-1.*—Harp; Pupil comes up smiling, but a little shaky. MM. Oberthür and Wright shew their separate ways of playing. Pupil grateful, but wandering. *Fifth hour, 1-2.*—When pupil would have lunch if at home. Lesson on Organ, by Mr. George Cooper. Pupil glad to play on it with his or her feet. Pupil wants to smoke the organ pipes; matches removed by Mr. Cooper. *Sixth hour, 2-3.*—M. Lemmens on Harmonium. Pupil won't let him get off harmonium. Altercation; introduction of a New Piker. End of the harmonium. *Seventh hour, 3-4.*—Signor Regondi arrives with Concertina; Pupil violent. Signor Regondi leaves without Concertina. *Eighth hour, 4-5.*—Herr Janza comes to teach violin; Pupil plays Concertina to him. Lady-superintendent telegraphs for police. *Ninth hour, 5-6.*—M. Pague looks in at the door, and just shews the top of his violoncello. Pupil flies at him; end of ninth lesson. Pupil knocked on the head by a friend. Pupil asleep; better. *Tenth hour, 6-7.*—Signor Maggioni hears Pupil translate the first scene of an Italian opera, “Oh, heavens! 'tis he! Shameless one!” *Eleventh hour, 7-8.*—French lesson. M. Tourrier enters and says, “Commonvoopertyvoo.” Pupil says, “Trabang Myshoo,” and dances round him. *Twelfth hour, 8-9.*—M. Petit to teach department. Walks with Pupil up and down the room. Pupil carries him pick-a-back suddenly. Finally, M. Petit undertakes to see him, or her, carefully back again to the country, say as far as Colwell-Hatchney, where for the future this highly-educated person will reside.

[With Mr. PUNCH's hearty greetings to Mr. D. PETERS.]

Punch.

To the Editor of the “MUSICAL WORLD.”

Sir,—I forward you the enclosed in case you may think it likely to amuse your readers as much as it has me.

It is extracted from a work called “Novels and Novelists, from

Elizabeth to Victoria,” by J. Cordy Jeaffreson. Speaking of a certain Maclean (the husband of the late L. E. L.), he thus expresses himself:

“He had no taste for polite literature; poetry he called ‘verse making,’ and novels were to him ‘the merest trash,’ but he had, *what is frequently found in low natures*, a fondness for music; he played away at the violin at all spare moments.”—I am, Sir, your obedient servant,  
17, Gloucester Crescent, Hyde Park,  
Sept., 1866. E. AGUILAR.

INSTRUMENTAL MUSIC IN THE SCOTCH KIRK.—At the close of the forenoon service on Sunday, at Coupar Angus, the Rev. Dr. Stevenson read a minute of the kirk-session to the following effect:—“That at a meeting of the session held on Saturday evening, which had been duly intimated, for affording an opportunity to any of the congregation who could not be present at the congregational meeting, to object to the use of instrumental music in the service of the church, only three members attended and stated that they objected; that another member, who had previously objected, stated that in the course of the week he had called on a number of the members, and that several called for him at his house; and that he found that fully 130 were opposed to the use of instrumental music in the church; and being asked to furnish the names of the parties, declined to do so. The session, therefore, came to the following resolution:—‘The session having assumed consideration of the matter and whole proceedings thereon, find that, after the fullest opportunity had been given to the congregation to object, only four members have stated that they are opposed to instrumental music in the church: Find further, that while it would have been gratifying to the session had entire unanimity prevailed, they would not be justified in refusing to give effect to the almost unanimous desire or acquiescence of the congregation; and, therefore, approve and sanction the use of an organ or harmonium as an accompaniment in the celebration of praise in public worship; and resolve that the same be used accordingly. Defer consideration of the further steps necessary towards carrying out this resolution. In the meantime instruct the moderator to report it to the congregation next Lord's day.’ From this resolution a member of the session dissented.”

MR. G. E. LABERTOUCHE, who for so long a time was the “great gun” among the amateur vocalists of Melbourne (Australia), has entered the “profession” by joining Mr. Lyster's opera troupe at Adelaide.

HANOVER.—The artists and various other persons, amounting to some three hundred in all, attached to the Theatre Royal, were lately conveyed by a gentleman representing Herr von Pfiel, the Prussian civil commissary, who was prevented by illness from attending, and informed that the King of Prussia undertook all the engagements entered into by the management under the ex-King, and that it was his will that the Theatre should be conducted on the same footing as formerly. Those salaries, of which only half had been paid, will be paid in full, retrospectively, from the 1st September. Herr von Hülsen, the Intendant-General of the Berlin Theatres Royal, arrived here on the 14th inst.

### MUSIC, &c., RECEIVED FOR REVIEW.

AGENER & Co.—Six songs for voice and piano, by JOHN GLEDHILL.

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